Dancing Star

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SEIS Toros de VILLAMARTA par
ORTEGA, LA SERNA Y RAFAEL VEG
Día 20, DOS TOROS rejoneados
y SEIS de PABLO ROMERO para
José García, ALGABEÑO
MIÑO DE LA PALMA
ORTEGA Y RAFAEL VEGA
Día 27, MAGNIFICA NOVILLADA

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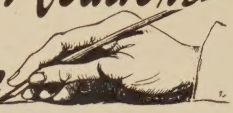
READERS WRITE
ICE NEWS & PHOTOS

Our Readers Write



Despite the fact that people in the dance profession have very little 'spare' time, the editors have received many UNSOLICITED letters in which the writers express their feelings regarding the DANCING STAR as a magazine. Following are a few excerpts from these letters.

'...Have enjoyed reading (Dancing Star) at my dancing teacher's so much. There was so much in them that I wanted to keep that I just had to subscribe. I like the high quality of your work...'

Mrs. R.F.Sewell,Jr.
Atlanta, Georgia

'...I have read several issues of (Dancing Star). The contents have been very interesting and informative. Enough so, I'd like to subscribe...'

Thorpe E. Thomas
Vermont

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Mella School of Dancing
Penna.

'...Enclosed I hand you check for a subscription to Dancing Star and wish to congratulate you on the publication. My students are enthusiastic readers of dance publications and I am confident they will enjoy Dancing Star...'

Frank Jones
Alabama

'...I am sending a Money Order for three subscriptions for Dancing Star...I am very interested in your magazine's success...'

Ronald Benefiel
Santa Monica, Calif.

'...Enclosed is a Money Order for $1.50 for a year's subscription to a fine little magazine (Dancing Star) lots of luck...'

Roth School of Dance
Montana

Dancing Star

JANUARY FIFTEEN CENTS
Volume 3 Number 1

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ADVERTISING RATES ON REQUEST.

Dance Lines

by

(Gordon Keith

PPY NEW YEAR

First off, here's wishing ll of you a truly Happy New ar....

YOU LIKE THE IDEA?

Beginning with this issue are trying something new tt least for Dance Publica-ons). We have done away with, so far as is practical the *ontinued on page so and so"* rmula. Instead, each article continued on the succeeding ge. In short, Dancing Star aders will have a minimum of ge-hunting to do.

The practice of spreading ading matter throughout a gazine was conceived by the rge circulation publications an effort to compel their aders to observe the various vertisements carried on their ges. It is our belief, how-er, that readers of profes-onal publications such as the ncing Star, not only read, t peruse the magazine from ver to cover--and many save ch issue for future refer-ce, and therefore they see l the advertisements therein.

We should like to have our aders' opinions on this mat-r. Do *you* prefer your read-g matter continued on each ceeding page--or would you ther search for it? Please op us a card and let us know.

NCERS MAKE GOOD SWIMMERS

The other day we were dis-ssing swimming with Mrs. Mary Wejak, one of California's top-flight swimming coaches and she informed us that persons who have had a dancing background learn to swim much quicker and easier than those without it.

'Rhythm and coordination are as important to a swimmer as they are to a dancer,' she told us.

Re: ENGLISH DANCE PUBLICATIONS

Quite often we reprint an item from Danceland or Dance News. Both are excellent British publications. Dance News is a weekly with nearly 100,000 circulation--the largest of any dance publication in the world. Those figures, by the way, will serve to show the great interest there is in dancing in England, particularly Ballroom.

Although the articles and stories are written by English writers they do, in most instances have a universal appeal to those in the dance profession. For this reason we feel honored in having permission to reprint those we believe to be of interest to our American readers...

NEW INDEX READY

Incidentally, the handy new ANNUAL INDEX TO DANCING STAR is now ready. Only fifteen cents, this index will save you much valuable time should you wish to look up a certain article, current event or story which appeared in the Dancing Star during the past year.

Dancing Star

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Love's Litany

ALMA LAIN CHAMBERS

Here is a heart warming story of two Javanese dancer a boy and a girl and their undying devotion to each othe

When I read that the daners from Bali were coming to America, I was reminded of my charming young friend, Serekarta Natip. Serekarta was the daughter of a famous doctor of Java who came to Columbia University to study a few years ago. It was through one of her teachers, who was a friend of mine, that I learned of her knowledge and ability in the native dances of Java and Bali. At the time I was making a study of the sculpture and art forms of Java and we became good friends during the four years that she was in New York.

Time after time, I would have Serekarta dance the dances of the *Wayang Wang* legends for me. She would often tell me the strange stories of the *Wayang Wang*, the dance that has always been a fundamental part of Javanese culture. All those of noble blood carry on this tradition. Based on deep religious convictions, the dance of Java is primarily a religious rite. According to their belief, extreme asceticism and devotion to the dance could bring supernatural powers to those who excelled. It is a part of the traditional obligation of paren to teach their children the i tricacies of the dance.

As Serekarta went int these dances she seemed to los all consciousness of Weste life. It was as though she ha returned again to her much-love Java. Her every movement wa one of delicate grace. Ever gesture was smooth and flowin for she had been brought up i the tradition which is a part o every girl's training in Java The common gestures in her ever day life is a language which ca be traced back for centuries.

Life at Columbia was ful of tension for this girl of se rene and artistic background She seemed to enjoy coming t my studio for relaxation. On day she brought a small statu with her. I was entranced by it The sculptor had caught the lan guage of movement in an autono mous style that seemed to fol deep into the statue, a spirit ual serenity, symbolic of force both natural and supernatural It was both graceful and sens uous, yet religiously profound

When I asked Serakarta wh made it she answered that no on ever asked in Java for the nam

he creator of a work of art. I recalled having read and seen with my own eyes the of even the boys of Bali Java. With the serenity of that cannot be rushed, Serta told me who had fashioned statue.

It was a man called Natara- whom her father had found one lying on the streets of Djaarta, where Java is in pants, this man came from Soerkarta e Java is in a sarong. He been struck a blow on the d and the wise doctor knew a Javanese, especially one n the heart of Java, suffers itual mortification when he struck. The doctor had his pick up the man. He noticed he was trying to hide someg in his torn sarong. The pleaded frantically that he t keep his treasure, and beto babble incoherently about roses and his daily devotion is goddess. The understand- doctor gave instructions the man be allowed to keep treasure, which was a statue, of a Buddha as he first supd, but of a dancing girl.

After the man had been reed to physical health by the of the doctor, he was so eful that he asked to stay as his aid, asking only in rn a few roses from the gareach morning. He was given ittle cubicle of a room for own. No one in the house- was more trusted or depende. Although the doctor was busy to be curious about raja, his daughter, Serekarta, not. She would watch him morning as he took the ros- to his room and placed them re the statue which occupied favored spot in front of the window. She watched him at this shrine in worshipful while speaking many grac- lines that Serekarta did understand. She had a feel- of guilt as she observed raja secretly.

As time passed he became so eared to Serekarta that he told her of his goddess, Asha, who was his love, his only love in a land that allowed a man to have many. He and Asha were betrothed and very happy until the day she was selected to go to Kraton of Solo. This was a great honor for the girls of Java, and only the best were selected. There the dancing girls live in a land that is like a fairy tale and the prince who rules this kingdom is like a prince in a fairy tale. But all the pomp and glory was lost on Asha, the little dancing girl of Nataraja's, who pined for her lover. She would take no food, nor any part in the palace life, for it was only in dancing that she took any delight. In this she excelled, taking a divine interest in this activity of religious origin, and now the only outlet for her emotional turmoil.

Nataraja was also a dancer and after losing Asha, he discovered it was only in dancing that he could feel her presence. This was especially true when he performed one dance in particular, a dance which they had learned together--the dance of the roses. Finally Nataraja created a statue of Asha in this dance, and as he brought roses and placed them before her he would seek her presence in the dance.

Asha became the prince's favorite dancer. She sought to as the devedassis or dancing temple priestesses who tried to consecrate their bodies and minds that the spirit of the gods would inhabit their bodies and dance in them. She even hoped that some day her dancing would so fill her life that she might live on roses as the girl in the legend did.

The prince singled out Asha for he especially liked her dance of the roses. As the dalang, or story-teller told the legend, Asha would twist her hands one over the other, bring them up with bunched fingers to suggest the bud, and then with quivering fingers slowly open

☞

NEWS in the WORLD of DANC

TAP DANCING PROVES PROFITABLE

After going through a rigid training period which included rope-jumping, five miles of road work and hours of learning and practicing new Tap routines, (average of 5 hours daily) world's middleweight boxing champ, Sugar Ray Robinson, is making his feet pay off to the rhythm of $15,000 a week in his new venture as Dancing Master of Ceremonies at Manhattan's French Casino.

Although the critics say he still has a way to go before he can be considered a polished dancer, the bids have been coming in for his entertaining services from all over the U.S as well as the Palladium in England (London).

Now at the 30-year mark Sugar Ray indicated he may continue to execute his agile foot work via dance floors, rather than the ring. So far it seems to make good 'cents'...particularly when he can earn a possible $500,000 yearly with only the inconvenience of an occasional callus.

LOVE'S LITANY
(from page 5)

the flower, petal by petal. It was as though the prince saw the bud opening, glittering in the sunshine, so delicate, so graceful were the quivering fingers of the dancer. The prince was fascinated. Although Asha would turn coldly from him at the conclusion of her dance, something spiritual in her manner caused him to have her repeat it again and again.

They said in the palace that Asha died of too much dancing and not enough food. Only the poet heart of Nataraja knew that her soul danced out of her body to join his on that night.

One day Nataraja asked Serekarta to come to his room. It was then that he extracted a promise from her that if he went away, she would bring roses to Asha each morning. Serekarta found him a few days later, his head bowed before the statue, dead.

Serekarta brought the statue to America, partly because she wanted to keep her promise but more, perhaps, because she had grown to love it for the way it represented her homeland to her. She said the statue somehow restored her soul in this Western world where life is maimed and disfigured by the frenzy of its haste.

Then one day, Serekarta came to tell me that her college course was finished. She told me of the several offers she had received for positions. She could join a group of choreographers, or become a medical technician. Although she had excelled in college in both fields, I knew she could do neither.

Serekarta had confided to me many times that she found difficult to adjust herself to our American way of life. Although she had greatly benefited from her studies here, the beauty and serenity that was her own country was too deeply instilled in her for her to ever give it up. For all the forces of her life were grouped in the arms of the goddess of the dance with its true harmony and rhythm. She said that it was Java dancing in her heart.

-CURTAIN-

) THE PURE
L THINGS ARE PURE'

'What place have beautiful
ls in a ballroom? Particular-
iin a Bikini, is the contro-
sial subject of some of Brit-
's bluenoses.

Dance News, England's larg-
dance publication sponsored
ikini Contest offering more
n $2,000 in prizes to the six
mers which were selected by
resentatives from national
spapers. 'The Bikini angle
the main point of issue' ad-
ted the sponsors, 'but our
ttention was, is and will be
the pure all things are
e.'

'How can anybody judge
ther a girl is beautiful or
if she is cased in roll-ons,
orated up like a Christmas
e with crinolines and every
er artificial device the
hion experts decree 'are worn'.

Recently concluded was a
test held in the ballrooms of
tain for a 'Miss World.' 'We
im,' says Dance News, 'that
s is an asset to dancing bus-
ss as it does impress upon
minds of those who read
ut it or even visit the ball-
ms where it is taking place
t beauty is found in the
ce halls.

'Surely that is one of the
gest assets the ballroom bus-
ss has today, for where else
so many lovely girls be
nd as in ballrooms and
ools of dancing. And if they
beautiful, what is there
ng in making a song and dance
ut it--it pays to advertise.'

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BALLERINA BESTS BURLESQUE QUEEN

Ballerina, Nadja Tores, Krkovic, 24, once a featured dancer with the Yugoslav National Ballet in her own country, and later a dancer in the Sadler's Wells Ballet, signed with a girl show, titled 'Parisian Revue' at the Aylmer Fair in Aylmer, Quebec.

Although she performed on the Fair's midway for the usual carnival crowd which is used to bumps and grinds, Nadja insisted on adhering to artistic ballet techniques, with but slight deviation. Strangely enough, she received more applause than the show's top burlesque queen.

In need of money she got the dance date through a carnival ad. At the end of the carnival season she hopes to connect with either the N. Y. City Ballet, or Ballet Theatre.

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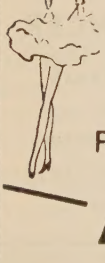
DANCE, AND STAY MARRIED

'Couples who go dancing several times a week and dance at home in the intervals stay married the longest,' says Ed Durling in his syndicated column 'On The Side'. He goes on to say that, 'It has been claimed that only one wife in ten is fortunate enough to have a husband who is a good dancer and likes to dance...However, the husbands are not always to blame. Some men have wives who are not good dancers. Fat men are generally excellent dancers, being light on their feet.'

Durling claims that the best dancers among the women are the tall, long-legged girls. Plump women he says are usually poor dancers, and the petite types... 'are generally no bargains as dance partners...Not that they do not know how to dance, but they like to talk too much while dancing...'



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CHORINES SUSPENDE FOR BLACKING OUT TE

Six chorus girls we brought before the AGVA boa on charges brought about by p ducer, Michael Rose. Rose char that during a final performan of one of the shows of the Ho iday Theatre in N.Y. six gir blacked out their teeth for gag during one of their routi in which they were parading regal splendor before their a ience. At a given cue the gi smiled showing their blacke out teeth. They did it for gag they said, but the uni failed to see the humor and ga the girls a ten-day suspensio

SLAVENSKA-FRANKLIN

The Slavenska-Franklin B let Company which carries ab ten dancers, played the Cent Theatre in New York, December Included on the program we 'Nutcracker Suite' and four p ieres as follows: 'Streetc Named Desire', 'Mlle Fifi' wh was especially created for D ilova, Mia Slavenska's arran ment of 'Symphonic Variatio and her 'Portrait of a Balleri

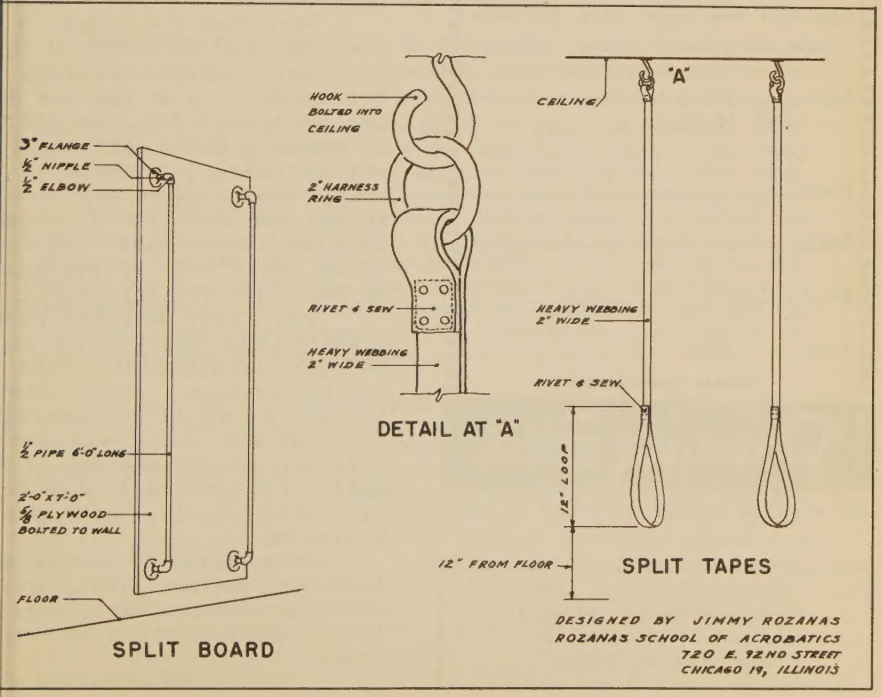
ythm At Work

North of Manila, on the and of Luzon, in the Phill- ines, there are still a few rinces where the most import- daily work is done rhythmic- y to musical accompaniment. the early morning scores of e planters, men and women, e their villages, some carry- food and drinking water, ers, bundles of fresh rice llings. There are among each up two or three musicians h their inevitable *bandurias* ringed instruments). Twenty more planters form a straight , almost shoulder to shoulder n one with a bundle contain- many hundreds of seedlings ch they place under one arm hold in hand. Thus, knee- p in mud, bent from the hips n, they plant these seedlings hand, moving from one end of paddy to the other.

A giggle here, a giggle re, a few words of encourage- ment and the musicians strike the strings in a preliminary warm-up. Soon a song emerges and harmony comes over the group. Some begin to sing as they work, others hum and still others just follow in rhythmic motion with their hands, planting the seed- lings carefully in the soft mud.

The past centuries of op- pression of these people is re- flected in their songs. With backs bent from daybreak till dark, it is the music and their rhythm alone that helps assuage the aches and pains brought on by the drudgery of their toil.

-G. E. Bielefeld-



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CHOREOGRAPHIC SERMON

It seems that our civilization is becoming more and more refined. Every day happenings that concern man's soul are material for the interpretive arts. Like the ancient Greeks, the layman of today finds creative expression a part of his every day life.

Chaplain Glenn Olds of Denver University gave a sermon discussing man's search for security, love and significance. His subject gave point to the fact that when man searches for these things, they evade him. The speaker said that it was important to find God first.

Miss Cosette Lodge, a 23 year-old English major at U.C.L.A. was deeply impressed by the sermon. Nor was her appreciation of the importance of Chaplain Old's message without sufficient background to enable her to express his words in her own way, for it seemed to Miss Lodge that its main theme could best be expressed by dance and suitable music.

For three arduous weeks Cosette Lodge worked on a dance using Chaplain Old's text as her inspiration. The completed production which she entitled 'Gods Of Man' was performed at a regular dinner meeting of the Wesley Foundation in the U.C.L.A. Religious Conference Building.

University students who took part in the presentation were: Carolyn Smeltzer, Marilyn Ayres, Gene Preston and Neil Peary.

-Olga Salata Reh

By FLORENCE COWANOVA

(Well known teacher and authority on the dance, pinch-hitting for Jerry Gaghan, who is on vacation)

MODERN AMERICAN DANCING is a pastime that may seem to the casual observer to be rather unimportant—fun to do and entertaining to see, but not essential either as amusement or exercise. . . . That view of dancing couldn't be farther from the truth. The fact, confirmed by the experience of America's dancing masters during the past year, is that DANCE today is BIG BUSINESS, and I do mean those capital letters. . . . More people dance now than ever before, and even more want to dance—and will, sooner or later. This urge puts a tremendous responsibility upon the dance instructors. By keeping their standards high they can maintain the qualities of graciousness and good breeding within a social activity that, for many, is the most important means of pleasure and relaxation.

* * *

PERHAPS the teachers can do even more, eventually. The job of creating an American Dance is still in embryonic stage, and is tremendous in scope. Practically every other nation has a dance art emerging from the Folk Dance forms of the past, but America, singularly, has borrowed largely from the material of others. America's most popular dances, therefore, are artificially created. With time, however, American dance forms now considered brand new or recent will become traditional. What we are teaching today may well be the American Dance of the future. . . . To point to its youth is not to disparage the American dance, and certainly not to criticize its pioneers. We owe much to the early American minstrels for those taps and shuffles that are so much a part of the modern art, and perhaps the most refined development of such dancing was achieved by the great Negro dancer, Bill Robinson.

* * *

MY MEMORY of Dance, both here and abroad, takes me back to the days when, as a child, I was privileged to see the classic Russian Ballet with Anna Pavlova and Nijinsky, whose names will ever be synonymous with that immortal art. The most famous choreographer of all, Michael Fokine, was influenced by an American dancer, Isadora Duncan, who stormed St. Petersburg with her revolutionary ideas. Let the Soviets try to deny that! . . . Another truly great dancer who introduced new forms into the ballet was our own Ruth St. Denis, with her development of oriental ritual dances. . . . We should never forget the prominent place in the American scene of Spanish dance forms. From the tango introduced by Vernon and Irene Castle we have progressed through the rhumba and the conga—all inheriting from old Spain much of the electric excitement and sinuous grace of

☞

IT'S A FACT

by W.G.Raffe'

Which dancer first danced on her toes?

This feat was done centuries ago--long before Taglioni or any other classical dancer. The horse-riding Cossacks develope enormously strong feet by standing in the stirrup. Men and boys can be seen--dancing on the toe in soft leather shoes.

Who taught the Russians how to perform "Classical Ballet?"

They were taught by dancers from Paris, from Milan, from London and from Copenhagen. It took a century to develope the perfection of Russian style in this form of dance.

Where did the Barn Dance come from?

This dance did not originate in America, but in the Folk-Dances of Europe, many of whic were performed inside barns o the smooth wooden floors (t dodge the too-frequent rain) a part of the Folk celebrations o Harvest or Christmas.

Who first used facial make-u for dance shows?

The soundest evidence show that dancers in ancient Egyp used cosmetics as far back a 5000 BC. They used pure oliv oil (imported from Greece) fo their skin; they used henna fo coloring the nails; and *kohl* fo for black eyelines. They kne the use of razor and depilator ies.

Who first performed "Dances o Unvailing?"

CROSSTOWN (from page 11)

the bolero, seguidilla and fandango. . . . We are taking our dancing more seriously than ever in America. The Dance is now a part of the curriculum of many colleges and universities.

* * *

TELEVISION presents new advantanges as well as great responsibilities for the professional dancer. So far, however, it hasn't advanced the art much beyond Hollywood. The movies have produced many dance sequences that are undeniably entertaining, but the camera has failed completely to capture the movement, character, mood and excitement of the technical, or higher, forms of ballet. . . . The reason for that failure is probably that in order to emphasize "production number" appeal, the approach has become strictly theatrical. They have photographed practically everything but the great simplicity of movement that would give dramatic and virtuosic value to a high art.

FOR THOSE who want to embark upon a dance career, a word of advice. It is not enough to be attractive and a fair dancer. It takes hard work and an intensive knowledge of dancing—ballet, tap and modern forms, to get into ensemble presentations these days.

The foregoing article was reprinted by permission of the PHILADELPHIA DAILY NEWS. EDITOR'S NOTE Florence Cowanova is President of the Pennsylvania Association of Dance Teachers, Inc.

ne early ritual form of this ce of the Veils' can be ed back to ancient Babylonia. gh priestess, taking the of the goddess Ishtar, wore n veils (symbolizing seven es of matter) which she dis- ed in order that her soul d visit the highest heaven e.

is the oldest form of dance n to the world?

he answer is Tap Dancing-- gh not in the forms we see y. Tap dancing and Tap mus- f the drum appeared before other developement. They no hard shoes, but wore brace- and anklets of shell and , which jingled at each step.

has been the "Oldest Dancer" the world?

t is difficult to find au- tic records, but it seems ly that Yamma Zhumzik, a h of 120 years is the win- . He danced in a village -dance festival in 1928 at lye in Yugoslavia. During day we are told that he ab- ed two gallons of rakyia m brandy) as liquid fuel.

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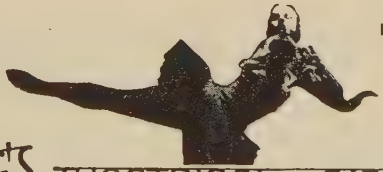

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CHICAGO 4, ILL.

NEWS BRIEFS

Kent Ghirard, relative of the Ghirardelli chocolate family is now making a career out of teaching Hawaiians how to Hula. Having lived in Hawaii for a number of years, Kent learned enough about the fine art of Hawaiian dancing to make his professional debut in some of San Francisco's better night spots. Three years ago he returned to the Islands and opened a dance studio. Today he is a topflight teacher of Hawaiian dances, both from a financial and prestige standpoint.

Ballet Theatre is scheduled to play a return European engagement in the Spring of '53. The unit begins its run sometime in May in Naples and will tour Europe until November. The U.S. State Department is expected to be one of the troupe's sponsors.

Dancing is enjoying a boom in the provincial towns of North Ireland. Demand for instructors is so great that many couples travel more than 20 miles for dance lessons.

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A Milwaukee wife was grant a divorce after testifying th her $200 a month gardner-husba spent $1,200 for Ballroom dan ing lessons.

Sugar Ray Robinson has had forfeit his title of middle weight boxing champion, the N York Athletic Commission ha ruled. Reason--Robinson ha been too busy with a theatric career (tap-dancing MC at $ grand a week) to defend his bo ing title.

Haile Selassie's niece, a d rect descendant of the Queen Sheba, has made her dancing deb in a Montmartre cabaret.

Gene Nelson stars in hi first non-dancing role in 'Th City Is Dark.'

Life magazine upon discove ing that students of the Bal boa High School in San Francis started the 'Bunny Hop' sen their photographers to shoo pictures of students doing th popular dance.

Dancer Ray Bolger is a like prospect for Colgate's TV Come Hour. The network is trying sign him for at least a Decemb and Easter show.

Publisher and physical cul ture authority, Bernarr McFadd parachuted from a plane ove Paris recently to celebrate h 84th birthday. He spent a nu ber of nights dancing in Par night clubs. He especially e joys dancing the Samba.

'You know you're never t old,' he said when asked abou this exhilarating dance.

WON'T YOU PLEASE TELL OUR ADVERTISERS THAT YOU READ ABOU THEIR PRODUCT IN THE DANCING STA

aris' Childrens' Theatre

Paris has a little known ıt fascinating theatre where ıildren are the performers. ıis is the *Le Theatre des Eco-ıers CADET ROUSSEL*, in the av-ıue d' Iena.

It was there that I saw ɔme enchanting ten-minute bal-ɛts danced by young students f Harry Grey, who is the chief ıspiration--teacher, manager, roducer and even pianist.

Shows are given two days a ɛek-Thursdays and Saturdays, ıd sometimes on Sundays. Child-ɛn are the main audience--it is ɔr *Les Ecoliers*-the 'scholars'.

Harry Grey (a Frenchman de-ɔite his apparent English name) rganised his Theatre some years ıck. Part of his program is ɔr the spoken play. In these re a few adult players. Child-ɛn working with them--before live and critical audience--ɛarn speedily how to act, how to ɔeak and how to dance.

Some of the titles will in-ıcate the type of show given. *ır les Bords du Danube Bleu; Sous le Ciel D'Espagne. Les ıfants du Rancho* was a three ıt play for children. Some-ımes there are *Les Pierettes, Reve de Danseuse.*

There is a happy troupe of ɛn girls (not many boys) who ırry the bulk of the produc-ıons on the dance side.

-W. G. Raffe-

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★ ★ ★ ★ ★ ★ ★ ★ ★

hildrens' Ballet Neiges (Snow) at e Theatre des Ecoliers CADET ROUSSEL, Paris, France.

-W. G. Raffe-

THE DANCE IN CHICAGO

ROD QUIROS

BALLET THEATRE

Ballet Theatre came to Chicago for a short ten-day season this year. Guest artists included, **Alicia Markova, Tatiana Riabouchinska, and David Lichine.**

The Company was in top shape, with a fresh and well disciplined corp de ballet and brilliant dancers in star roles. **Alicia Alonso,** prima ballerina of the Company, certainly is now at the peak of her career. She is not only a magnificent technician, but a versatile actress as well.

Igor Youskevitch continues as the greatest of the classical dancers. Markova brought to the Company the well needed sense of mime, and although her technique now leaves much to be desired, she is still a great ballerina.

Riabouchinska did a performance of the prelude in Les Sylphides, and with Lichine, danced the original role in Graduation Ball. **Mary Ellen Moylan** was absent most of the season but gave a wonderful performance in Le Damoiselles de la Nuit. **John Kriza** again proved himself a great character dancer, but is not so successful in the classical line. There are rumors that he will be leaving the Company to accept a Hollywood contract.

Other dancers who distinguished themselves during the season were: **Ruth Ann Koesun, Paula Lloyd, Eric Braun** and **Kelly Brown.**

The new Ballet, HARVEST ACCORDING, by **Agnes de Mille,** with music by **Virgil Thompson,** had some wonderful ideas, but it was too sketchy, too unfinished to make any lasting impression. The box office receipts were very good: $95,000 for fourteen performances... The BALLET GUILD OF CHICAGO was host to the Company at a cocktail party on October 26.

JACOBS PILLOW DANCE FESTIVAL

On November 10th, **Ted Shawn** with his JACOBS PILLOW DANCE COMPANY, came to Orchestra Hall for one performance which was noted for its variety of material: BALLROOM(Stuart & Vanya), MODERN DANCE(Myra Kinch), BALLET (Polajenko, Tatiana Grantzeva & Ralph McWilliams) and ETHNIC(La Meri). Mr. Shawn danced some of his famous numbers. Ruth St. Dennis appeared as guest artist. Highlight of the evening was the Hamsa-Rani danced by La Meri. This is the solo of the Swan Queen from La Meri's Indic version of Swan Lake...

BOOKS

One of the new books highly recommended for Ballet students is FUN WITH BALLET by Mae Blacker Freeman (Random House $1.50) This book is intended to guide the practice of Ballet at home. The book is profusely illustrated with good photographs and is written in a simple form so that beginning students may understand it... Another useful book is BEGINNING BALLET by Celia Sparger which shows the correct and incorrect way of practicing ballet. Comparison is made between beginning student and finished ballerina. Illustrations are of beginner, Carol Bennison and Ballerina, Moira Shearer.

OK TO PRESENT NEW MILLE DANCE THEATRE

Choreographer Agnes de e has been signed by S. Hurok organize and direct a new e company which will make ttional tour next season. The any of 50 dancers, singers musicians will be known as Agnes de Mille Dance Theatre. The troupe will recruit its ers mainly from the ranks of legitimate stage. Its rep- ire, specifically designed them, will include works ed on Miss de Mille's chor- raphy for a succession of dway hit shows ranging from gadoon' to 'Paint Your Wag- A typical program will ude works based on music of latti, Bach, Sixteenth Cen- Dance Tunes, Sea Chanties Folk Music.

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The Advent of 'Ballroom Precision Teams"

by DAVID STORM

SOMETHING NEW IN BALLROOM TEAMS

The year of 1938 saw something new in Ballroom Dancing... 'Group Precision Teams.' After attaining sudden popularity, this new dance trend was suddenly discontinued by Uncle Sam's need for military personnel.

During 1952 these 'Group Precision Teams' fast became the talk of the Ballroom world. The National Smooth Dancers Convention Ball held in the St. Francis Hotel in San Francisco, featured the NSD Precision Teams of Los Angeles dancing the latest Flying Glide.

The San Francisco branch of the NSD brought their Precision dancers to the Los Angeles Convention which was held over Labor Day, and from all reports they were enthusiastically received.

The Los Angeles Precision Dance Stylists have already gained considerable recognition for their appearances at the Hollywood Roosevelt Hotel, Catalina's Avalon Ballroom, the Bob Hope Show, and the popular Lawrence Welk TV show.

At present this group is rounding out its versatility with the latest ballroom version of Blue Tango, a fast One-Step where outstanding couple have ample breaks in which t 'shine' individually.

WHAT IS THE DANCER'S PERSONA INTEREST IN 'GROUP PRECISION TEAM

Charely Baker, choreograp er for the Los Angeles gro sums it up this way:

'In the analysis of yo better dancers and consiste prize-winning couples, you wi find that these dancers co stantly study to improve the dancing. They take lessons e week from the finest availab teachers. They realize th dance styles change and th they must accept instructi with an open mind.'

Florence Scholten and h partner-husband have won ov 350 awards for their dancin

'Good dancers have alwa sought a system of learning more interesting variety steps. It has been clearly e tablished that top teams alo with average good dancers lea new steps almost twice as quic ly by learning a series of co nected steps in routine for Dancers who attain a fair amou of success and then close the minds to new trends are on the way down...Their groove becom a rut.'

REGULAR PRACTICE SESSIONS

The Los Angeles teams Group Precision Dancers, und the capable guidance of the Captain, Florence Scholten, ha regular weekly practice sessio

also compete as individual
as for trophies, awards and
ges, and yet they remain con-
al and social. All teams
enthusiastic over the im-
rement of their social ball-
m dancing as a result of
r Group Precision training.
use of this training many
ples have been able to win
tests with greater consist-
y.

In June of '52 Morton and
ille Marcolesco, of the Los
eles Group won first prize
all around Champions of South-
California. The prelimin-
es and grand finals were
off on the Frank DuVal
show. The Marcolescos were
n awarded a wrist watch and
ation to Las Vegas, all ex-
ses paid.

As to how this new trend
Ballroom dancing will react
the dancing public at large,
d what Charley Baker has to
on the subject:

'I personally believe that
h the advent of Precision
e Groups, America has struck
ew high, as well as a new
erest in Ballroom dancing...'

TOR'S NOTE:

Charley Baker, President of
ers International, organized
first Ballroom Group Pre-
ion Teams in 1938. The first
itions for this group of
ers drew more than 300 appli-
ts. The only original re-
rements were a neat appear-
and a true love of dancing.

Two groups of 15 couples each were selected from among the applicants. They were to become known as the Baker Dance Stylists. After months of diligent training and practice they appeared with Glen Gray's Casa Loma Orchestra in Oakland, California and later with the Andrews Sisters in the same city. Their precision team dancing was first demonstrated at the Dance Masters Convention in September of 1938.

Routine of the Month

arranged by Glenn Shipley & Alan Maple

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The first Ballroom Precision Teams. Baker Dancers, 1938.

Business Is Good!

THE dancing business is going from strength to strength despite what everybody is saying about the higher cost of living, the reduced subsidies, the necessity for increased wages, strikes, etc., etc. The ballrooms and the schools of dancing are in the main doing good business, and although there may be an odd complaint here and there, it can usually be traced to the lack of initiative on the part of the individual.

Many thought that the post-war boom when gratuities were being spent quite freely would sponsor a period of recession and that as soon as the world returned to normality and money got tighter the ballroom business would have to tighten its purse strings. In every type of business there are the "Woe, woe" busybodies who are always foretelling of disaster just around the corner, but in the face of intense competition from the films, greyhounds, speedway racing and other forms of entertainment the dancing business is today in a more flourishing state than ever before.

Only this week a certain well-known professional telephoned to "Dance News" and said that two other teachers were opening studios more or less on her doorstep—Could she do anything about it? Of course she can't, but it might be an idea to put out the mat with "Welcome" written all over it.

This particular teacher has had more or less a monopoly of the district and has probably made a reasonable income without much of a struggle. Now two other firms are out for the local business and there is going to be a spot of competition. What is going to happen is that the district will become more dance minded than ever before, and if experience over the past six years is any criterion, then all the three studios are going to do good business, and the particular lady who is apprehensive now will undoubtedly find that if she sets out to get more business she will realise what she has been missing in the past. Take a quick look at the multiple clothing stores or the Marks and Spencer / Woolworth's type of business. Where one opens a branch, the others quickly follow, and you get a concentration of one type of business in one particular area. The same observations hold good not only for the dancing business, but for any other kind of business. Competition is good for trade, providing that one of the contestants does not give up the ghost and thereafter set up an unholy moan that business is bad. Business is always bad for the person that does not go out for it, but generally speaking the people in the dancing business have been up and doing and there's good money about. Let's keep it that way.

Although the editorial reprinted above is from the English DANCE NEWS, the message might well apply to our American dance teachers.

-THE EDITORS

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF UR ASSOCIATION TO THIS COLUMN.

)ANCE MASTERS OF CALIFORNIA (d their regular monthly meet-g at the Bellevue Hotel in ı Francisco on Nov. 2nd. Fac-ty members included: Alma ig, Tap; Louise Iddings, Acro-ic; Lodena Edgcumbe, Ballet-elty; Frances Hatch Park, ba Combinations, and Gladys nkenship, Waltz Combinations.

)ANCE TEACHERS' CLUB OF CON-TICUT, INC., met at the Con-nce Guetons Studio in West en, Conn., Nov. 16th. Guest achers were: Joan Voorhees, taught a Ballet Production nber entitled 'Blind Date', l Senia Solomonoff who gave llet Combinations, Pantomime and the Art of Choreography. NOTE: Doris E. Gibbons was recently elected 4th Vice President of the DMA, Inc.

ASSOCIATED DANCING TEACHERS OF SOUTHERN CALIFORNIA held their meeting on Nov. 9th at the Hollywood Roosevelt Hotel. Faculty teachers were: Pricilla Winslow, Advanced Ballet, Lance and Rae Stevens (Guest Teachers) Ballroom; Edith Davis, Novelty Tap.

DANCE MASTERS OF WISCONSIN held their Teachers' Forum at Hotel Pfister in Milwaukee, Wis. Nov. 16th. A special Volunteer Hour took place at 11am. Forum Teachers included: June Rold, Children's Dances; Jack Wolfram, Tap; Mimi Emma, Castanet Technique and Spanish Dances; Jean Binks, Ballet, and Arthur Knapp, Ballroom.

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THE OBSERVER

Central European News

London International 'World Dance Contest': Monopolies at work to control dancers and attempting to establish a sort of syndicate with little success so far.

Beniamino Gigli (famous Italian tenor) and Maurice Chevalier (celebrated stage and screen star) seen dancing the novelty dance, the English 'Palais Glide' in one of London's better known nighteries.

Gene Kelly and other previously billed American screen stars failed to show on the 3rd replica of the Royal Film Show staged in Dublin due to other commitments in Paris.

British TV: The syndicates of the so-called Dancing World are battling for Program Features. Dancing in all its spheres is monotonously represented by the same faces.

Italy: Until recently the most successful chorus lines were composed of English girls who toured with two Italian Revues under the banner of 'Bluebel Troupes'. One of the troupes which started two years back has had considerable success. Their headquarters is Paris at the Lido and the big boss is Bluebel's ex Miss Margaret Kelly who, several times a year travels to London for new recruits. New troupes are being formed for Paris, Brussels, Switzerland and Italy. A nice way to see the world, but savings are small if you don't know how and where to live. Contracts are for an average of six months with a possible extension. There is one show nightly except on Saturday and Sunday when there are two performances

-DOROTHY GIRLING-

N.Y. CITY BALLET

N.Y. City Ballet opened for a six-week season in November at City Center. The troupe recently finished a European tour of five months. The unit gained much favorable European press comment, and is expected to give Sadler's Wells some keen competition.

Nora Kaye is scheduled to appear only for Sunday performances due to her commitments in 'Two's Company.'

Two new Balanchine numbers to be presented are 'Scotch Symphony' and 'Metamorphoses.'

The new Chaplin picture, 'Limelight', now playing in N.Y. City has two of the N.Y. City Ballet stars in it, Melissa Hayden and Andre Eglevsky, which should help bring in the box office receipts.

-GLADYS HIGHT-

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Left to right: Bill Cassidy, Bonnie Lee Cassidy, Louis DaPron, another Cassidy whose name was not on photo submitted (Bill has six daughters), and Glenn Shipley. Photo was taken at the ADTSC Convention by LEON IZMIRLIAN.

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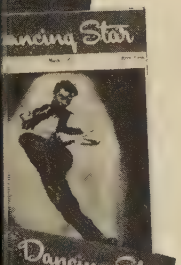

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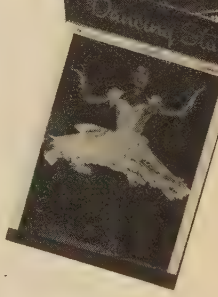

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FOR A HANDY SUBSCRIPTION BLANK TURN TO PAGE 26

STUDIO EVENTS PAGE

SAN FRANCISCO

The annual Memorial Ballet Scholarship which comprises Ballet Celeste was held at the Curran Theatre in San Francisco, on Nov. 1st. Scholarships were open to all students of ballet between the ages of 7 and 16.

Participating dance students were from Northern California and Mexico City. Judges selected 12 girls and 6 boys as winners from a total of 75 applicants.

Scholarship judges were: Jose Greco, Robert Valentine, Ethel Turner, Margaret Whitney and Lenore Edwards.

Ballet Celeste is under the direction of Merriem Lanova, and is the only organization of its kind in the United States. It is quite possible that this unit will tour Europe in the near future.

-Lenore Edwards-

BOSTON

Choreography for a modern dance based on a Puerto Rican wake is being readied by Louisa Phillips at the Jan Veen dance department in the Boston Conservatory of Music.

Ruth Sandholm is starting a new ballet and LE BOURGEOIS GENTILHOMME goes into rehearsal again for early spring performance.

Jan Veen, who spent the past summer in Europe, used most of his spare time ferreting out new dances and dancers. In one of his informal talks to students and guests of the Boston Conservatory he told of the Spanish Gypsies who, plied with wine he had given them, danced their native dances before their caves until daybreak, especially for him.

NORTHERN CALIFORNIA

A formal opening of the Los Ayres Dance Studio in San Leandro, Calif. was held Nov. 16th at the studio. Refreshments and entertainment were the order of the day....

The Yvonne School of Dancing in Berkeley, Calif. held its annual show during November.

Rumor has it that Raye (Baker) Rusich has abandoned her dance teaching for ranch life. Raye and family have pulled stakes for Nevada....

Just off the presses and available by request is the new enlarged Lew Serbin Dance Art catalog. An invaluable guide to dancers, the catalog lists many items not sold elsewhere in this country. Also described is the history of the company from its beginning in 1928. (see ad on p.8)

HOLLYWOOD

First place winners of th TV Waltz contest held last mont on Home Town Jamboree were Marion Kelley and Louis Anders students of the Baker studio in Hollywood....

Second place winners o the Aragon Ballroom Waltz con test were Mr. & Mrs. M.J.Petre.

Chosen for a TV appearanc on the Childrens' Hour from ove 200 auditions were the Bake Studio's tiny tot Charlesto Dancers: Ann Terrill, Margi Mars, Teddy DeMars, Dennis Kleege James Kleeger and Rosemary Syl vester. These youngsters ha the honor of being the younges troupe ever engaged to enter tain at Grauman's Chinese Thea tre.

Index Of Dance Schools

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CONTRIBUTORS

'...My favorite subject is not 'Of Thee I Sing', writes Alma Lain Chambers (Love's Litany) in answer to our request for a bit of personal background... 'yet, since you ask for it, here it is...

'A country doctor's daughter of third generation Texans, rooted in the same country since 1875, I early learned the absorption of losing myself in a book. From English teacher, book reviewer, with much time out for two sons and their father, my present occupation of research librarian is best of all, with more success in the fields of literature and Genealogy. Interest developed in the research often leads to writing on the subject myself, which is the 'how come' of 'Love's Litany'...'

The Cover

Jose Cansino comes from a long line of famous dancers. A native of Madrid, Jose's father was for years Spain's foremost dancing master. Jose, himself, first made his professional debut at the age of five. At sixteen he toured the Spanish provinces with his own company. It was at this time that Jose Cansino first met the beloved Argentinita who proposed that they merge their dancing talents, which they did. The augmented troupe then completed the tour together, and therein was born a lasting admiration and friendship between the two dancers.

At nineteen Jose followed his older brothers and sisters to the United States where he was hired as a dancer in the musical comedy 'Show Boat.' As a result of this he was sent to Australia as the featured dancer in the original production of 'Wildfire.'

Upon his return to the U.S. Jose toured the Orpheum Circuit and shortly thereafter began t teach the authentic rhythms an dances of his native Spain. Amon his pupils are such names as: Paul Haakon, Margaret Severn an Marion Wilkins.

Today, between motion pic ture and night club appearance Jose Cansino conducts his ow dance studio in Hollywood, Calif ornia. Oh, yes, another of hi relatives who is doing very wel at this writing is niece Rit Hayworth, daughter of Edward Cansino and brother of Jose.

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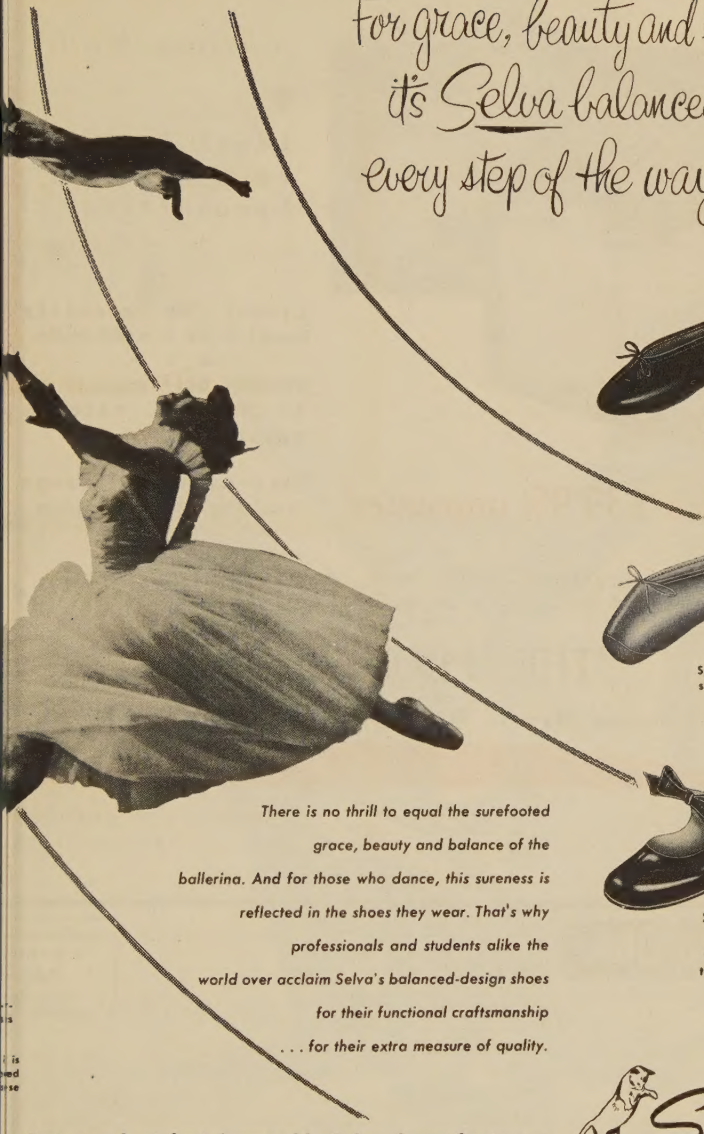

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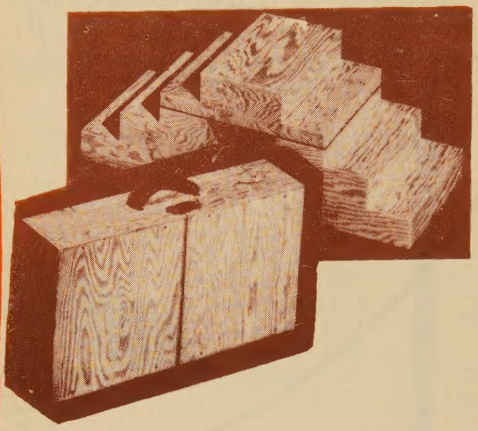

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